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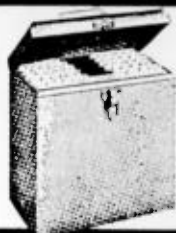


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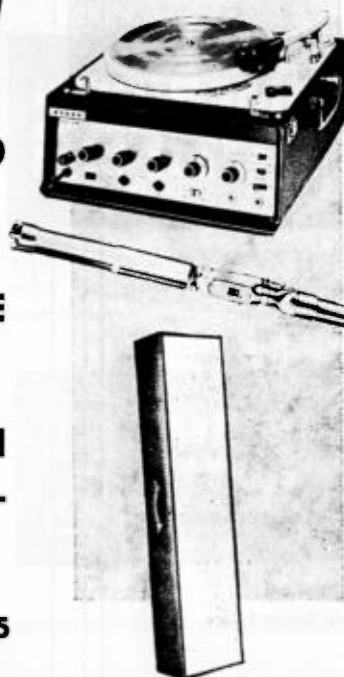
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NEWARK 14, NEW JERSEY

VOLUME 18
APRIL 1963
NUMBER 8



ARVID OLSON
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Advertising

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Square Dance Editor

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Cartoonist

THIS MONTH

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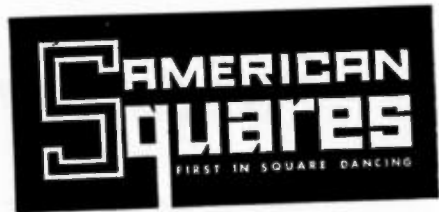
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Written by Frank Hamilton. Book provides standardized list of R/D terminology, abbreviations, and definitions; guidance for dancers wishing to learn by themselves; gives teaching methods and suggestions; list of suggestions to help club committees; standardized method of writing up dance instructions.

INSTRUCTIONS FOR OLD TIMER SQUARE AND ROUND DANCE RECORDS.....\$1.00

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LES GOTCHER'S TEXTBOOK OF AM. SQUARE DANCING.....\$5.00

Mr. Gotcher has been a square dance caller, instructor, recording artist, author, and movie dance director for the last three decades. He taught and called for such luminaries as Hedy LaMarr, Cyd Charisse, Esther Williams, Gregory Peck and a host of others. Book traces the history of square dancing. Gives tips for new callers, calling techniques, teaching and calling methods, basic movements, and much more. Hardbound cover.

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EVENTS

April 5-6: Birmingham, Ala. 10th Annual Alabama Jubilee. Municipal Auditorium.

Apr. 5-6: Dodge City, Kans. Southwest Kansas Square Dance Festival. Municipal Auditorium.

Apr. 5-6: Lubbock, Tex. West Texas Square Dance Festival. Municipal Coliseum.

Apr. 5-6: Phoenix, Ariz. Valley Of the Sun Square Dance Festival. Tempe High School.

Apr. 6: Tulsa, Okla. 16th Annual Square Dance Festival. Fairgrounds Pavilion.

Apr. 6: Tulsa, Okla. Northeast District Festival.

April 6: Ardmore, Okla. Southern District Festival.

Apr. 19: Regina, Sask., Canada. Wagon Wheelers Spring Hoedown. Boyle Gym, Campion College.

Apr. 19-20: Knoxville, Tenn. Dogwood Arts Festival. Coliseum.

Apr. 19-20: Moorhead, Minn. North Dakota Square Dance Convention.

Apr. 19-25: Monticello, Ill. 28th Annual Leisurecraft and Counseling Camp. 4-H Memorial Camp.

Apr. 20: Enid, Okla. Northwest District Festival.

Apr. 20: Fort Dodge, Iowa. Official Night Owl Dance.

Apr. 20: Seaford, Dela. Whirlaways 2nd Annual Spring Fling.

Apr. 20: Winnipeg, Man., Canada. 12th Annual Spring Jamboree. Notre Dame Auditorium.

Apr. 21: San Francisco, Calif. Folk and Square Dance Festival. Kezar Pavillion, Golden Gate Park.

Apr. 22-25: San Antonio, Tex. Fiesta Week. Grand Court, Wonderland Shopping Center.

Apr. 26-27: St. Louis, Mo. Gateway To the West Square Dance Festival.

Apr. 26-28: Bakersfield, Calif. 6th Hacienda Holiday, Hacienda Motel.



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Apr. 26-28: LaCrosse, Wis. 2nd Annual Springtime Jamboree. Mary E. Sawyer Auditorium.
 Apr. 26-28: Louisville, Ky. 5th Annual Spring Fiesta. Kentucky Fair and Exposition Center.
 Apr. 27: Kenosha, Wis. 9th Annual Spring Festival. Southport, Bathhouse.
 Apr. 27-28: Oklahoma City, Okla. State Roundup. Ramada Inn.
 Apr. 27-May 5: Fontana, N. C. 20th Consecutive Swap Shop. Fontana Village.
 Apr. 28: Indianapolis, Ind. Indianapolis Callers Festival. Indiana Roof.
 Apr. 28: Long Island, N.Y. Ed Gilmore Callers Clinic.
 May 3-5: Columbus, Ohio. 5th Annual Buckeye State Square Dance Convention. State Fair Grounds.
 May 3-5: Reno, Nev. Square Dance Festival Weekend. High School Auditorium.
 May 3-5: Topeka, Kans. Kansas State Square Dance Convention. Municipal Auditorium.

May 4: Hagerstown, Md. 5th Annual Hagerstown May Square Dance Festival. North Hagerstown High School.
 May 4: Lincoln, Nebr. 23rd Annual Festival. Pershing Municipal Auditorium.
 May 4: Valley City, N. Dak. Spring Festival.
 May 5: Estes Park, Colo. Round Dance Festival.
 May 5: Drayton Plains, Mich. 2nd Annual Round Dance Festival.
 May 9-11: Toronto, Ont., Canada. 2nd International Square Dance Convention. Royal York Hotel
 May 11: Columbus, Neb. 7th Mid-State Square Dance Festival. National Guard Armory.
 May 11: Sharon, Mass. New England Mayflower Round Dance Festival.
 May 18: Holland, Mich. 4th Tulip Time Festival Square Dance. West Ottawa High School.

Address Events to: Events Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago 46, Illinois.

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8 days.....	58.00	per	person

* No reservations accepted less than 3 days for Swap Shop.

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Why a Square Dance Vacation?

by Al Brundage

Al Brundage, Westport, Connecticut, is a pioneer in the Square Dance Vacation movement. During the past several years thousands of dancers and callers have taken part in his Funstitutes. "Why a Square Dance Vacation?", based on his many years of experience in this field, was written exclusively for AMERICAN SQUARES by Mr. Brundage.

Funstitute, Rocky Mountain, Pine-woods, Fontana, Asilomar, Boyne, Kirkwood, Banff! Do these names mean anything to you? As square dancers they should ring a bell along with many, many other Square Dance Vacation spots scattered in between.

The Square Dance Vacation is catching on and more and more folks are experiencing the down to earth pleasure of vacationing with dancers from every section of the country while they swim, golf, after-party, and best of all DANCE.

It's like old home week or a family gathering for many returning to greet friends they've made and perhaps only see once a year. The warmth and friendliness these folks express make newcomers wonder if they've come to the right place and at the outset the "first-timers" feel a bit awkward and perhaps alone.

And then the fun begins! Profes-

sional callers take over and before you know it you're in the swing, dancing, and you get to meet a few folks who have answered the call for "two more couples." Then dinner is served and you meet a few other folks at your table, get an opportunity to talk a bit and listen to other people's experiences. You're stuffed with delicious food so you sit around awhile on the terrace or lawn, talk a little more, and meet a few more folks.

Then it really comes. Before you know it, you're caught up in the whirl of the evening dance. A real square dance party with the top calling talent in the field leading and guiding you through dances you never realized you knew. Before you know it the evening's over and you settle down to an after-party with a bite to eat among your new friends.

Now the feeling comes over you. The warmth and friendliness of the people around you; the inner satisfaction of being part of such a group; the quiet pleasure you experience of being completely natural again. You're at home now. You feel as though you've known these folks for years and your thoughts go back to the first hour when you stood in the background and watched old acquaintances meet with such enthusiasm. And you know this is the way with square dancers. This would be you next year — no not next year, right now. Already you feel it and as you settle down for a comfortable sleep you know it is going to be the best vacation ever.

Your next thought is who is responsible for this wonderful experience. The directors of the Square Dance Vacations expend much time, energy, careful planning, and organization to insure the dancers of a complete, fun filled holiday.

A facility with ample, comfortable dancing space with good acoustical sound is chosen. It must meet the needs of families who wish to bring their children as well as couples who plan to leave their children with

"grandma." The rooms are checked for cleanliness and comfort. The chef and maitre d' are contacted to plan menus which will delight the gourmet and be assured that service in the dining room will be a real dining pleasure. In looking over the facility, the directors talk with all the personnel, as a good organizer knows that first impressions can often times make or break a vacation. A friendly "hello" at the desk plus a smile from the bell hop will many times put the "first-timers" at ease.

The facility plus surrounding areas are investigated to discover what recreational activities and places of interest are available. This, too, is an important factor in choosing the "right" facility.

Much thought and consideration is given to programming to insure the greatest amount of pleasure for all. For dancing, a staff of top notch talent is chosen who are compatible and will offer plenty of challenge, yet also smooth, enjoyable dancing. The total program is designed so that the dancers are offered ample time for both square and round dancing, yet time enough for swimming, golfing, sightseeing tours, or just loafing in the sun. The dancers must feel free to participate in as little or as much as they like of the planned activities and still feel very much a part of the group.

The children's program is an integral factor in planning a program. Competently trained counselors should be employed who are capable of providing and planning entertainment to attract the young as well as the older child. The program must be so designed that the children are so happy and relaxed with their schedule that the parents are at ease to enjoy themselves.

Funstitute, as well as many other institutes, offer all of these things. Every minute detail is planned from the time the dancers arrive until they leave "glowing", ready to return next year.

DANCE VACATION GUIDEPOST



April 19-25: Monticello, Illinois. 28th Leisure-craft and Counseling Camp. Contact: May Holloway, Forest Hills Mtd. 18, Lockport, Ill.

April 26-28: Jug End Barn, Massachusetts. Jug End Week-End. Contact: Al Brundage Vacations, 11 Dover Road, Westport, Conn.

April 27-May 5: Fontana, North Carolina. 20th Consecutive Swap Shop. Contact: Robert L. Sloan, Fontana Village, Fontana, N.C.

May 17-19: Vineland Station, Ontario, Canada. Spring Prudhomme's Canadian Round Dance Holiday. Contact: Frank Hamilton, 540 West Sierra Madre Boulevard, Sierra Madre, Calif.

May 19-26: Fontana, North Carolina. Spring Fun Fest. Contact: Robert L. Sloan, Fontana Village, Fontana, N.C.

May 30-June 2: Atlantic City, New Jersey. Memorial Week-End. Contact: Al Brundage Vacations, 11 Dover Road, Westport, Conn.

June 1-Aug. 31: Holly Springs, North Carolina. Summer Paradise. Contact: Arthur Marland, Route 4, Franklin, N.C.

June 2-7: Youngstown, Ohio. Ed Gilmore Callers Colleges. Contact: Ed Gilmore, 817 San Gabriel Place, San Diego 9, Calif.

June 7-9: Waveland, Indiana. The



Shades 2nd Annual Square and Round Dance Week-End. Contact: Max Forsyth, 3201 East Tulip Drive, Indianapolis, Ind.

June 7-9: Wheeling, West Virginia. Oglebay Institute—Folk and Square Dance Camps. Contact: Mrs. Elizabeth S. Faris, Camp Russel, Oglebay Park, Wheeling, W. Va.

June 8-11: Anchorage, Alaska. Folk Dance Institute and Festival. Contact: Anchorage Folklanders, YM-CA, Anchorage, Alaska.

June 16-21: Capon Springs, West Virginia. Capon Capers Square Dance Vacation. Contact: Capon Capers, P.O. Box 78, Annandale, Va.

June 16-21: Santa Rosa, California. Flamingo Daze. Contact: Flamingo Daze, 4509 Thor Way, Sacramento 25, Calif.

June 16-22: Miami Beach, Florida. Institute for Dancers. Contact: Les Gotcher, 409 South Winton Avenue, La Puente, Calif.

June 23-28: Novi, Michigan. 3rd Annual Family Square Dance Vacation. Contact: Greenbush Inn, % Mrs. Pat Crupi, 23790 Maude Lea Circle, Novi, Mich.

June 23-29: Miami Beach, Florida. Callers College. Contact: Les Gotcher, 409 South Winton Avenue, La Puente, Calif.

June 28-July 1: Plymouth, Massachusetts. Pinewoods Camp. Contact: Country Dance Society, 3 Joy Street, Boston, Mass.

June 30-July 5: Boyne Falls, Michigan. Boyne Mountain Lodge Summer Square Dance Institute. Contact: Squarama, P.O. Box 5183, Grosse Pointe 36, Mich.

June 30-July 7: Golden, Colorado. 8th Annual Rocky Mountain Folk Dance Camp. Contact: Paul J. Kermiet, Route 3, Golden, Colo.

June 30-Aug. 5: Glenwood Springs, Colorado. Ed Gilmore Callers College. Contact: Ed Gilmore, 817 San Gabriel Place, San Diego 9, Calif.

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July 14-19: Boyne Falls, Michigan. Boyne Mountain Lodge Summer Square Dance Institute. Contact: Squarama, P.O. Box 5183, Grosse Pointe 36, Mich.

July 14-19: West Point, New York. Funstitute. Contact: Al Brundage Vacations, 11 Dover Road, Westport, Conn.

July 14-21: Golden, Colorado. 16th Annual Rocky Mountain Square Dance Camp. Contact: Paul J. Kermiet, Route 3, Golden, Colo.

(Continued On Page 43)





THE IMPORTANCE OF DRESS

Most couples who decide they want to learn more about square dancing usually show up at their first class with the man wearing a collar and tie and the lady wearing a tight skirt or dress and high heels. This is, of course, unless they have friends who dance and have given them the word about clothing.

These beginners, let's call them Harry and Mabel, soon learn that it's almost impossible to square dance comfortably in such attire. At the next couple of lessons Mabel wears low heeled shoes and Harry wears a sport shirt. By this time Mabel can see the practicability of the ballerina slippers that the caller's wife is wearing. Harry decides the caller looks pretty sharp in his western gear so they go down to the local square dance shop to look around. Mabel gets

her shoes and Harry gets a bolo tie to wear with his sport shirt.

Sometime during the course of their lessons, Harry and Mabel attend their first open square dance. Mabel wears her square dance slippers. Harry wears his bolo tie. And they get their first real look at what the well dressed western square dance couple wears. The next day they're back at the shop looking at dresses, pants, boots, jewelry, and all the other apparel that square dancers wear.

From this point on they make progressively larger purchases until Harry and Mabel can stand with the best and say, "Look at us, we're square dancers! We dress like square dancers so that makes us square dancers!" And, do you know something? They are absolutely right! Clothes help to make the dancer.



IN A HOBBY

BY LARRY SLOAN, CLEVELAND, OHIO

Look around you at the next big dance you attend. The couples who dress in western clothes seem to dance more smoothly and expertly than the couples in street clothes, bolo ties, and slippers. It's easy to be an enthusiastic square dancer when you look like one.

One of our leading square dance authorities has said, "Stand tall and dance tall. To be a square dancer, dress like a square dancer."

The change from street clothes to dancing clothes has a physical as well as a psychological effect on a couple. Take these beginners, Harry and Mabel. Physically they are about the same height but when Mabel wears high heels, she is about three inches taller than Harry. However, when she dons slippers and Harry climbs into his boots, the situation is re-

versed. Harry is up where he belongs, master of all he surveys.

Girls say that they find it difficult to twirl and star without the wide, full skirt of a square dance dress to add to their balance. Fellows say that the tight, long sleeved western shirt is just more comfortable to dance in. Those boots give such extra support around the arch and ankle that they can dance all evening without tiring. It doesn't take a lot of money to have an extensive square dance wardrobe. Start with a small selection of western clothes that will work wonders for your ego and your styling. As your interest and experience in dancing grows, add to your wardrobe. Before you know it you'll have an outfit for every occasion.

Look sharp, feel sharp, be sharp. Dress like a square dancer! ●

SIX GOOD WAYS IMPROVE YOUR

1 HELP BEGINNER DANCERS . . . An instructor must push a class pretty hard to teach most of the basics in a thirty week class. As a result, not even the most apt dancers can become fluent with all movements. Rather than dictating the style and level of dancing they themselves enjoy, older club members can help by being considerate of the newer dancers who have not yet become as fluent with even the basic fundamentals.

By remembering their own first club dance, older dancers will find it easy to be tolerant with these new dancers. Join in their squares, laugh with them, and make them feel they are the life of the club. They are, you know.

2 WELCOME EVERY DANCER . . . As every club member enters the hall, it is his responsibility to welcome guests and to make his fellow club members feel they are the most important people in the world. By being part of the reception committee each member adds to the group. This is contagious. It makes a friendly, cooperative, mixing group whether there are eight squares or eighteen.

Even the shy couples will blossom with such treatment. When help is needed, volunteer quickly. Reception is the job of every club member and is not an appointed committee job. Help from each member is the best way to make every dancer feel welcome.

3 BE ENTHUSIASTIC . . . Enthusiasm is one of the greatest assets a club can have. Without it, dozens of good features are wasted. Even a poor program will go over with a bang if enough enthusiasm is added. Enthusiasm begins with welcoming dancers as they arrive and continues through the entire dance until every dancer has left for home.

Mixing with both fellow members and guests is important. So is following up greetings and dancing with guests and laughing with them. Each club member should let guests know he and the entire club is interested in them and happy they came. Chances are they'll be back again and again if you follow this friendly formula.

Johnny Schultz of Phoenix, Arizona offers these very important points in club operation he has learned from his 17 years of experience.

TO CLUB...



4 DECORATE FOR WARMTH . . . Simple decorations such as silhouettes of dancers, a club badge design reproduced on posters and hung on the walls, a colorful table centerpiece will do much to warm up the atmosphere of the dance. Most clubs rent their halls and major redecorating is out of the question. But almost every club has members capable of making simple decorations to add to the success of the dance. Warm up the hall so when people enter they feel welcome.

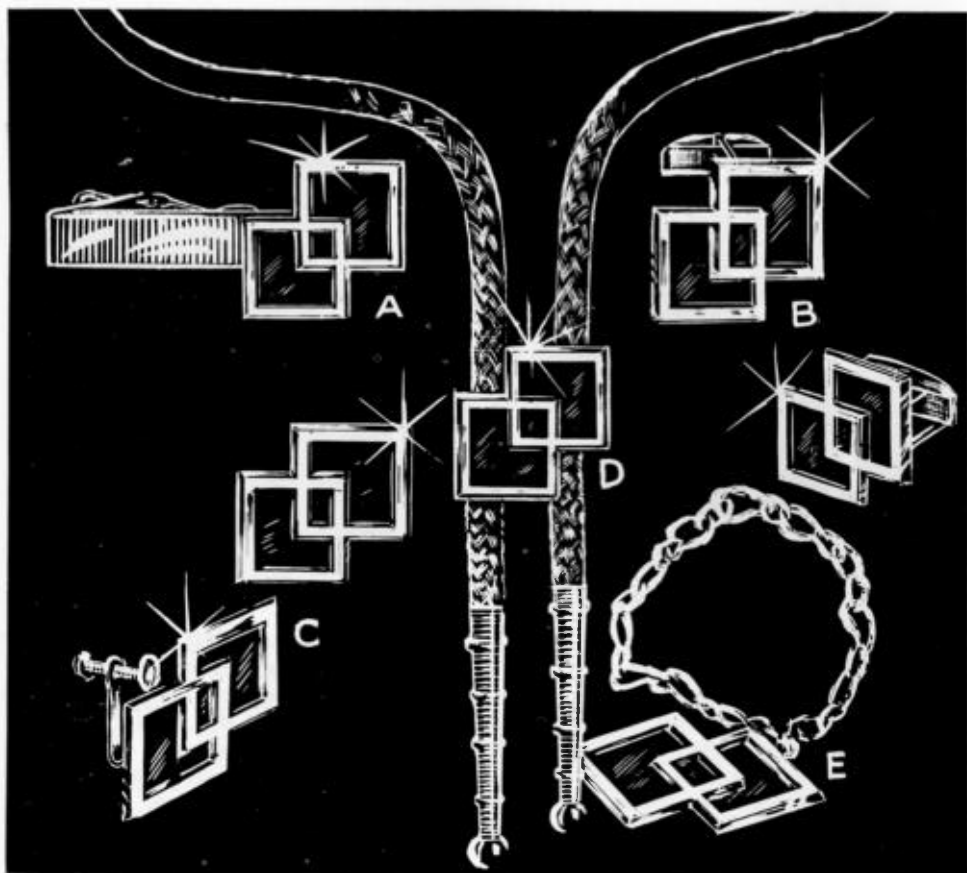
5 PLAN GIMMICKS . . . A club can boost its crowds from time to time by having any one of a number of gimmick dances. This type of dance can be a masquerade party, a costume party, a special event party (Valentine Day, Christmas, and the like), include door prizes, or any one of dozens of other gimmicks. Gimmicks add to the attendance of a club and keep members interested. Just a word of caution. Use good sense and good taste — gimmicks can easily be overdone.

6 FOLLOW A CODE OF ETHICS . . . Most callers and instructors adhere to a code of ethics (see "Ethics," by Johnny Schultz, December 1961 AMERICAN SQUARES). Dancers expect this of their caller. Dancers, too, are expected to follow a code of ethics. This solves the problem of bickering which can become serious enough to actually break or split a club. Good sense and good taste will go a long way in such situations.

A FINAL WORD . . . Think over these very important points. One factor stands out in all of them. Square dancing is a group operation. The caller does not guarantee a successful club. Neither do the club officers or any one member or small group of members.

It is working together with participation and cooperation by each club member, with good leadership from the caller and club officers, that will combine to make a successful club.

No one gets tired of warm, friendly folks full of enthusiasm. Friendly enthusiasm helps a great deal to keep a club on top.



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AMERICAN SQUARES WORKSHOP features original material submitted by you—our readers. Caller's Questions, Choreography, Figures & Breaks, New Basics, Singing Squares, and Round Dances are presented each month. Mail new and creative material and questions to: Willard Orlich, Workshop Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago 46, Illinois.

CHOREOGRAPHY

The wheel and deal basic in today's square dance choreography is one of the nicer dancing movements which our dancers have accepted almost from its inception. The maneuver flows nicely in time to the music while the caller is able to position the dancers into interesting situations.

Wheel and deal from lines of four facing out was the original thought, in order to form a double pass thru set-up with ease and grace. When the wheel and deal call is given from lines of four facing each other, a finished double pass thru formation is created. This leads to a greater variety of figures using this basic. Dancer reaction to this latter idea has to be a little sharper but soon becomes acceptable with usage.

The next step was to do a wheel and deal movement from a two-face line. For example, one couple facing north in line with a couple facing south. The dancers' reaction is to end the wheeling motion face to face with the couple they were with in line, no matter if they were left or right hand couples.

This theory is now being questioned by various sources. As Workshop Editor of AMERICAN SQUARES here are my views and suggestions by analysis for the comfort of all square dancers.

As it now stands, if both couples are on the left side of the line from their facing direction, everyone agrees that they should end up facing each other. When both couples are on the right side of the line from their facing direction, one theory maintains

that they wheel to end up back to back while the other theory maintains that they still end up facing.

The basic rule is that the right couple wheels to the left in front of the left couple who is wheeling to the right to fall in behind them. A left-hand couple would wheel and deal with an imaginary couple who would wheel in front of them. A right-hand couple would wheel and deal with an imaginary couple who would fall in behind them. Since imaginary couples can't interfere, the others would always end up facing each other. Dancer reaction has proven that the dancers just naturally dance into place facing each other because they are conscious only of their own identity and never worry about the other half of the line. After all, it's just for fun!

WAGON WHEEL ANALYSIS

In the hurry-scurry of trying new basics in today's square dance picture, our newer dancers and callers can easily overlook some of the older, nicer movements used in the past.

The caller-teacher plays a big part in influencing the dancer's attitude toward these things. If he isn't quite sure about a movement, he doesn't use it and his dancers have a tendency to shy away from it, also.

The wagon wheel has long been a favorite with dancers who know it. It is a movement that is flashy, graceful, and very danceable.

Here is a breakdown of the movement and some traditional calls to be used. On call to meet your partner for a wagon wheel, man meets lady with a right forearm turn full around.

Man gives lady a slight forearm shove for an extra spin which she does in about three steps traveling in line of direction (not in one spot) while the man continues to move forward slowly inside making a left hand star with the other men. Upon completion of spin, the lady hooks left arm thru man's right and the wheel is formed. All now progressing forward as couples.

On call to "hub back out," the man backs out holding lady's right hand in his right hand to help guide her out and full around to the starting point. Lady then balances out, still holding man's right hand as though ready for a right and left grand. From here it could be to pull her by, go left and right to the second girl, or any one of several calls.

Many of today's dancers end the wagon wheel break with the spin and then catch the lady by the left for something. An example of this is also included to show the variation.

WAGON WHEEL FIGURES

Allemande left and a right to your girl

A wagon wheel and make it whirl
Men star left, the gals hook on
Roll the wagon right along
Hub back out, then pull by
Go left and right to the second girl
Another wheel and make it whirl
Roll that wagon round the world
Balance out, then pull by
Go left and right to the second girl
Promenade partner . . .

Allemande left and a right to the dears

It's a wagon wheel but strip those gears

Catch her by the left for a do-paso . . .

CALLER'S QUESTIONS

T. A. FITZGERALD, Warren, Ohio:

" . . . Perhaps you can set me straight on the basic twist the line. . . . Which of the two procedures have been accepted for general use . . . ?"

In the April 1962 **AMERICAN SQUARES**, Ray Haggerty of Kansas gave us: from lines of four facing out, the ends fold while the centers separate and walk around one to join their partner behind that couple to form a double pass thru set-up. From California by Don Browne, came the same command to twist the line. But his set-up from lines of four had the center couple step forward and California twirl while the two on the end face each other and star thru to end up in an eight chain thru position.

Neither version has been accepted in general to date although you will see figures published from time to time using the term twist the line. Both authors are determined to make their version stick and rightly so, since this is a free country. At this point in the picture you as a caller will have to tell the dancers which version you are using. Do you want to end up in a double pass thru or eight chain thru position?

From a choreography viewpoint, it isn't worth the effort and confusion to the dancers unless they are used to your particular version. The Kansas version figures can be called ends fold, centers turn back and substitute, and continue from there. The California version is very limited because the men and women have to be set-up exactly right in order to have the center couple California twirl and the ends face and star thru to end up facing that couple in an eight chain thru position.

Imagine what would happen in this case if the command were given to a line of four men. We have so many other nice movements to work with today, let's not spin our wheels on controversial ideas.

SEVERAL SOURCES:

"Are all of the figures sent to **AMERICAN SQUARES Workshop** tried for dancer reaction?"

All figures are first analyze for possible duplication of prior submissions, then for normal or acceptable nomenclature and general agreement of basic rules involved using the basics

as such. Now they are tried with dancers.

The material is presented to the members of our Workshop group composed of twenty sets who meet at the Bob-O-Lin Barn, West Richfield, Ohio, every third Friday. George Jabbusch, Lorain, Ohio, presents the material to the group and I teach the styling and choreography analysis as the situation presents itself.

Demonstrations are given not only of the "latest and greatest" but also of standard or formally accepted movements. We invite any AMERICAN SQUARES subscriber who passes through our area on a third Friday night to be our guest and join us in having fun dancing to your figures currently sent to AMERICAN SQUARES.

FIGURES and BREAKS

IT'S ALL RIGHT

by Al White, Alta Loma, Calif.

First and third move up to the middle and back

Right and left thru, full turn face out
Separate around one, into the middle square thru

3/4 split the sides make lines of four
Forward out and back, bend the line, box the gnat

Square thru the other way back

California twirl, when you're thru
Right and left thru, duck to the middle then right and left thru

A full turn to the outside two, star thru

First and third move up to the middle and back

Right and left thru, full turn face out
Separate around one, into the middle, square thru

3/4, split the sides make lines of four
Forward out and back, bend the line, box the gnat

Square thru the other way back
California twirl, when you're thru

Right and left thru, duck to the middle then right and left thru
A full turn to the outside two, star thru

Make an ocean wave, rock it forward and back

Duck to the middle, right and left thru, full turn

To the outside two, left allemande. . .

SWAN'S STAR CHAIN

by Walt Swan, Riverside, R.I.

Head two couples star thru

Same ladies chain, turn 'em and pass thru

Star thru, same ladies chain, turn in time

To pass thru and bend the line

Star thru, same ladies chain then

Pass thru, center two star thru

Same ladies chain, those facing out U turn back

Same two star thru, left allemande . . .

SWAN'S MESS

by Walt Swan, Riverside, R.I.

Sides do a half sashay

While the heads cross trail thru I say

Go behind the sides and star thru

Forward eight and back with you

Face your partner, back you reel

Pass thru, wheel and deal

Double pass thru, centers move in

Cast off 3/4 round

Star thru, when you come down

First go left, next go right

Square thru the first in sight

Four hands hear me cry

Give a right to mother, pull her by

Left allemande . . .

BREAK

by Bert Rietz, Milwaukee, Wis.

One and three lead to the right

Circle up four, keep it light

Heads break, line up four

Go up and back, pass on thru

Heads California twirl, gents will hook

It's four in a line, just once around

Then bend the line

Two ladies chain to a brand new boss

Circle four, don't get lost

Head men break, let's make that line

Pass thru and bend the line

Heads California twirl, men will hook

It's four in a line, one more time

Bend the line, two ladies chain

Four ladies chain, your opposite now

A do-paso . . .

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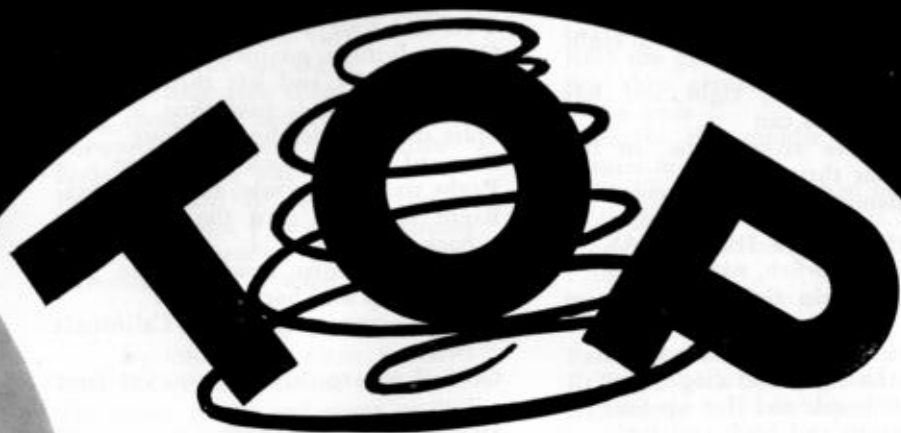
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ALAMO SWING THRU

by Willard Orlich, Akron, Ohio

Head couples square thru $3/4$ around
Everybody face your partner, do-sa-do
Same girl curlique to an alamo and
balance

Men break, swing thru, join eight
hands in an alamo

Ladies break, swing thru, join eight
hands in an alamo

Ladies turn around, right and left
thru those who can

Others separate around one, in the
middle star thru

Left allemande . . .

CORNER SWING THRU BREAK

by Willard Orlich, Akron, Ohio

Head ladies chain right and hold on
tight

New head ladies chain across

Heads to the right and circle four

Head gents break and line up four

Forward eight and back you reel

Pass thru, wheel and deal

Centers pass thru and do-sa-do

All the way round to an ocean wave

Swing thru and when you do, box
the gnat

Change hands, left allemande . . .

ANNE'S DILEMMA

by Bert Rietz, Milwaukee, Wis.

Promenade, don't slow down

One and three wheel around

Pass thru, then bend the line

Square thru $3/4$, keep in time

Heads, California twirl, girls hook el-
bows

It's four in a line, don't be slow

Bend the line when you come around

Square thru $3/4$ around

Sides, California twirl, girls will hook

Travel once around, take a good look

Bend the line, then cross trail thru

Look for the corner, allemande left

. . .

CASTING THRU

by Walt Swan, Riverside, R.I.

Heads to the middle and back with
you

Side ladies chain, here's what you do

Heads to the right, circle four

Head gents break to lines of four

Forward eight, back you reel

Pass thru wheel and deal

Double pass thru, centers in

Cast off $3/4$ round, star thru

Double pass thru, centers in

Cast off $3/4$ round, star thru

Center two square thru $3/4$ round

Left allemande . . .

THE GALS WILL TRAVEL

by Bert Rietz, Milwaukee, Wis.

Two and four a right and left thru

One and three go forward, star thru

Then a right and left thru

Turn on around, pass thru

Split the outside, line up four

Forward up and back once more

Right to the opposite, box the gnat

Right and left thru the other way
back

Just pass on thru, bend the line

Forward up and back in time

A half square thru, then California
twirl

Go full square thru, 'til you get your
line

Heads, California twirl

It's four in a line with pretty little
girl

(or gents hook elbows four in a
line)

Just once around, gents step back

Girls right hand whirl, go twice for
Mac

Then a left hand round the same old
man

Ladies star right in the middle of the
land

Gents run around the outside track

Pass her once, second time let's do-
paso

Corners right, partner left

Corner now, walk on by, allemande
left . . .

HELEN'S HOP

by Bert Rietz, Milwaukee, Wis.

Promenade don't slow down

One and three wheel around

Forward up and come on back

Pass on thru across the track

Bend the line and square thru Jack

$3/4$, don't look back

Sides California twirl, men will hook

Four in a line, once around

Bend the line, then square thru

$3/4$ round and then

Heads California twirl, it's four in a
line

Cross trail thru, wham, bam, left alle-
mande . . .

ENDS BEND FIGURE

by "Doc" Heimbach, Blue Island, Ill.

One and three go up and back
Pass thru across the track
Separate around just two
Line up four as you always do
Forward eight and back with you
Forward again and pass on thru
Ends bend and star thru
Frontier whirl all eight of you
*Center four pass thru the floor
Split those two and line up four
Forward eight and pass on thru
Ends bend and star thru
Frontier whirl all eight of you
(repeat from * two more times)
Center four pass on thru
Allemande left is what you do . . .

PULL FOR SHORE

by John Ward, Alton, Kans.

Four ladies chain across the track
The heads go up and come on back
Pass on thru across the floor
Go round one and line up four
Go forward and back, then star thru
Square thru $3/4$ round you do
Then a left square thru $3/4$ round
Square thru $3/4$ now inside the town
Centers in and cast off $3/4$ round
Go forward and back, then star thru
Square thru $3/4$ round and look out
man
Find your corners now for a left
allemande . . .

COOKIN' COOKIES

by John Ward, Alton, Kans.

Four ladies chain across the town
Turn 'em boys with an arm around
The heads pass thru across the floor
Go round one and line up four
Go forward up and back you whirl
Just the ends star thru, California
twirl
Other four square thru, go four hands
round
Centers in and cast off $3/4$ round
Go forward up and back you whirl
Just the ends star thru, California
twirl
Other four square thru go four hands
round
Centers in and cast off $3/4$ round
Star thru, square thru $3/4$ man
Look for the corner for a left alle-
mande . . .

ABIE SEES

by John Ward, Alton, Kans.

Four ladies chain $3/4$ around
Turn 'em boys with an arm around
The heads to the right and circle
four
The head gents break and line up
four
Go up and back, then hear me say
Roll the girls with a half sashay
Star thru, centers cross trail, hook on
the ends
Arch in the middle and the ends
turn in
Pass thru, star thru, then hear me say
Roll the girls with a half sashay
Star thru, centers cross trail, hook
on the ends
Arch in the middle and the ends turn
in
Pass thru, star thru, then hear me say
Roll the girls with a half sashay
Allemande left with your left hand
. . .

WORKING ENDS CURLY Q

by Walt Swan, Riverside, R.I.

Head two couples right and left thru
Turn 'em boys two by two
Same ladies chain across the world
Turn 'em and the same two girls
Star by the right $3/4$ round
Let the side gents turn 'em with an
arm around
Go forward six and back with you
Just the ends star thru
Pass thru, circle three you're doing
fine
Head gents break and make that line
Go forward six and back with you
Just the ends star thru
Pass thru, circle three
Head gents break make a line you see
Go forward six and back with you
Just the ends curly Q, left allemande
. . .

SIX FORTY-TWO

by "Singin' Sam" Mitchell,
Lansing, Mich.

Side ladies chain across the floor
Turn that girl, we'll dance some more
Couple number one California twirl
Number two gent and opposite girl
Star thru, California twirl
Number four gent and opposite girl
Star thru in the middle you do
(all are facing the caller)

Lead couple substitute, back over six
 Lead couple substitute, back over four
 Lead couple substitute, back over two
 Lead couple California twirl
 Do a right and left thru, turn your girl

Now dive thru and double pass thru
 First couple left, second couple right
 Circle four, heads break, two lines of four

Forward eight and back you sail
 Forward again, you cross trail
 There's ole corner, left allemande . . .

SIMPLE BREAK

by "Singin' Sam" Mitchell,
 Lansing, Mich.

Head ladies chain, don't take all night

Same two couples lead to the right
 Circle four at the side of the floor
 Head gents break, two lines of four
 Do a right and left thru across the land

Turn on around, same ladies chain
 Star thru, don't just stand
 Allemande left with your left hand
 . . .

NO SWEAT

by "Doc" Heimbach, Blue Island, Ill.
 One and three lead to the right
 Circle four out there tonight
 Head gents break to a line of four
 Forward up and back once more
 Two ladies chain across, I say
 Turn that girl and roll away
 All eight pass on thru
 Ends fold and then star thru
 Two ladies chain across the way
 Turn that girl and roll away
 All eight pass on thru
 Ends fold and then star thru
 Two ladies chain across the way
 Turn that girl and roll away
 All eight pass on thru
 Ends fold and then star thru
 Two ladies chain across the track
 Turn her, cross trail
 Look who's back
 Allemande left . . .

PROMENADE BREAK

by Leland Cooper, Clayton, Ind.
 Promenade, one and three wheel around
 Do-sa-do the opposite two



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Make an eight hand ocean wave and
rock it
Swing thru all eight of you, go up
and back
Square thru four hands around the
land
Give a right to your partner, right
and left grand . . .

THICKET

by John Ward, Alton, Kans.

Promenade and don't slow down
Now first and third just wheel
around
Two ladies chain and don't get lost
Then pass on thru and wheel across
Pass thru, wheel and deal two by
two
Substitute, pass thru, star thru
Two ladies chain and don't get lost
Then pass on thru and wheel across
(or dixie twirl)
Pass thru, wheel and deal two by
two
Substitute, pass thru, star thru
Go right and left thru and turn 'em
man
Cross trail thru to a left allemande . . .

NEW BASICS

CENTERS RUN

by Vern Smith, Dearborn, Mich.

From any line of four in an ocean wave or thar position, the center two walk around the nearest end person to finish facing the same direction as the end is facing. They become the new ends of a two-faced line. When the centers walk out around the ends, the line opens in the middle so the new centers just move in to close it up.

ENDS RUN

by Vern Smith, Dearborn, Mich.

Same as Centers Run except the ends walk around the centers (who have to let them in) forming the two-faced line.

EXAMPLES

by Vern Smith, Dearborn, Mich.

Heads center and do-sa-do
All the way to an ocean wave



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Rock forward and back, keep in time
Centers run, bend the line
Box the gnat with your partner, man
Pull on by left allemande
A right hand star and lookout, man
Allemande left . . .

Sides center, do-sa-do
All the way to an ocean wave
Rock it, have some fun
One, two, ends run
Cast-off 3/4 round and
Square thru 3/4 round
Allemande left . . .

Heads square thru full around you do
Do-sa-do the outside two
Full around to an ocean wave
Rock it, have some fun
One, two, centers run
Bend the line, left allemande . . .

Four ladies star right 3/4 round
Take 'em out like allemande thar
Men back up not too far
Back it up, have some fun
Stop the star, ends run
New centers fold, left allemande . . .

Partner allemande thar
Back up men not too far
Stop the star, centers run
Promenade have some fun
Heads wheel around, box the gnat
with the couple you found
Cross trail thru left allemande . . .

CURLIQUE SWING THRU RUN

Sides square thru full around
With the outside two curlique to an
ocean wave
Rock forward and back and then
swing thru
Rock forward and back, then centers
run
Wheel and deal, lookout, man
One in front, left allemande . . .

ARKY STAR RUN

Heads center, right hand star
Turn your corner, arky thar
Heads back up not too far
Stop the star, have some fun
Right now centers run
Promenade around you do
Head gents and the girl with you
Back track and star thru

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one record

Right and left thru, same two, alle-
mande left . . .

WHEEL AND STAR THRU

by Marty Winter, Cresskill, N.J.

Same set up as wheel and slide.
Two couples facing out wheel to
left 1/4 position as a couple. Two
couples facing in middle do a star
thru.

EXAMPLES

by Marty Winter, Cresskill, N.J.

SIMPLE WHEEL AND STAR

Side ladies chain to the right
Heads lead to the right and circle to
a line

Now square thru four hands

Wheel and star thru

Inside two square thru 3/4

Left allemande . . .

SIMPLE WHEEL AND STAR NUMBER TWO

Side ladies chain to the right

New head ladies chain across

Heads lead to the right, circle to a
line

Square thru four hands

Wheel and star thru

Double pass thru, lead couple left,
next one right

Right and left thru first in sight

Now cross trail to a left allemande . . .

SIMPLE WHEEL AND STAR NUMBER THREE

Head ladies chain to the right

New head ladies chain across

Heads right and left thru

Lead to the right, circle to a line

Square thru four hands

Wheel and star thru

Double pass thru, lead couple left,
next one right

Cross trail to a left allemande . . .

WHEEL AND STAR THRU TEASER

Heads half square thru

Pass thru, wheel and star thru

Inside two square thru 3/4

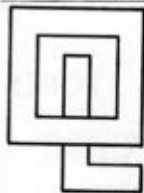
Pass thru, wheel and star thru

Now substitute, inside two star thru

Cross trail thru, travel round one

Into the middle, box the gnat

Pull by left allemande . . .



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"HEAR THEM BELLS"

DUSTY RANDELL CALLS SL-110

"HER FRONT DOOR IS OPEN"

MELTON LUTTRELL CALLS SL-108

"PLEASE DON'T LEAVE ME"

All Flip/Instrumentals

Wonderful Music by Square L Outlaws

OTHER RELEASES

SL-101

OLD RIVER LINE

SL-102

BLUETAIL FLY

SL-103

THE HAPPY SONG

SL-104

SLOWPOKE

SL-105

FUN AND FANCY FREE

SL-106

WHO CAN SHE COUNT ON

SL-107

NIGHT TRAIN TO MEMPHIS

SL-601

**IDA RED JUMP
MISSISSIPPI SAWYER**

SINGING SQUARES

FOOT OF THE BED

Record: Jewel No. 107 — Instrumental/calls by Louis Calhoun.

Dance: Louis Calhoun, Birmingham, Ala.

Music: George McHan Quintet.

Opener, Break, and Closer:

Walk all around your corner girl,
you're gonna see-saw your taw

Allemande left with your left hand, a
right hand at home

Allemande left just once again, your
partner box the gnat

Girls star left in the middle of the
ring, once around like that

Meet your partner with a right hand
round, allemande corners all

Grand right and left go round the
ring, gonna walk around the hall

Promenade that pretty little maid,
walk along home I said

Swing and whirl that pretty little
girl, down at the Foot of the Bed.

Figure:

One and three lead to the right,
circle round that track

Head gent break, make a line, go up
to the middle and back

Pass thru, arch in the middle, do a
dixie twirl and then

Go right and left thru, turn your girl,
it's up and back again

Hey, cross trail to a left allemande,
partner box the gnat

Pull 'em by, swing the corner, then
right after that

Promenade that pretty little girl, get
along home I said

Swing and whirl the pretty little girl,
down at the Foot of the Bed.

(Sequence: Opener, Figure twice for
heads, Break, Figure twice for sides,
Closer.)

Excellent music and well-timed choreography combine to make this an excellent dance.

I DON'T MIND

Record: Kalox 1025 — Instrumental/
calls by C. O. Guest.



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TEXAS

Merrbach Record Sales
323 W. 14th Street, Houston

WASHINGTON

Western Dance Distributors
1230½ Westlake Ave. N, Seattle 8

Dance: C. O. Guest, Dallas, Tex.

Music: Rhythm Outlaws.

Opener, Break, and Closer:

Walk around the corner girl, see-saw
your partner

Gents star right, see-saw around the
opposite girl

Gents star back, go to your corner
Allemande left and weave around that
ring

When you meet you do-sa-do her
Allemande left, then promenade
Oh, in your heart you love another
So swing me, darling, I Don't Mind.

Figure:

One and three promenade half way
around that ring

Lead to the right, circle four and
make a line you know

Forward eight and come on back, pass
thru and bend the line

A right and left thru and turn your
lady two times around

Cross trail thru and swing your
corner

Swing that gal, then promenade

Oh, in your heart you love another

So swing me, darling, I Don't Mind.

(Sequence: Opener, Figure twice for
heads, Break, Figure twice for sides,
Closer.)

This excellent singing call has a see-saw opposite figure that is different.

WALKING ALONG

Record: Bogan No. 1149 — Instru-
mental/calls by Bern Aubuchon.

Dance: Bern Aubuchon, St. Louis,
Mo.

Music: The Merrimakers.

Opener, Break, and Closer:

Walk around your corner, see-saw
your taw

Pass your corner by, the next girl do-
sa-do

Girls star left, you go straight across
the set

Box the gnat, a grand old right and
left

Do-sa-do your girl when you meet
her

Left allemande and promenade your
own

Walking Along just singing a song
I'm gonna get on home and swing.

NEW RELEASE

DASH No. 2546

"WHO'S SORRY NOW"

Caller: EARL NEFF
Las Vegas, Nev.

Dance By: DALE DURBIN
Flip/Instrumental

DASH NO. 2545

"BARNEY GOOGLE"

Caller: DICK MANNING
Alamagordo, N. Mex.
Flip/Instrumental

DASH NO. 2544

"CINDY"

Caller: EARL NEFF
Flip/Instrumental

Dash

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Figure:

Head ladies chain across, now turn 'em

Right and left thru, you turn the girl for me — square thru

Four hands around, face the sides, circle up four

Head gent's break, you find the corner, swing

Left allemande new corner

Do-sa-do your own and promenade

Walking Along just singing a song

I'm gonna get on home and swing.

(Sequence: Opener, Figure twice for heads, Break, Figure twice for sides, Closer.)

The Choreography of this number has a Swing Corner out of line call that you'll enjoy dancing.

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ROUND DANCES

LUCKY

by Ann and Pete Peterman
Fort Worth, Texas

Record: Belco No. 204.

Position: Semi-closed, facing LOD.

Footwork: Opposite. Directions for M. Meas

Introduction

1-4 Wait 2 Meas; step apart, -, point, -; step together SCP, -, TCH, -;

Dance

1-4 FWD two-step; FWD two-step; cut, 2, 3, 4; dip, -, recover, -;

5-8 Side, close, cross, -; side, close, cross, -; side, behind, side, behind, behind; side, -, through, -;

9-16 Repeat measures 1-8 ending butterfly facing position;

17-20 Side, behind, side, touch; side, behind, side, touch (woman wrap); unwrap, 2, 3, touch; change sides, 2, face, touch;

21-24 Repeat measures 17-20 in RLOD;

HOCTOR
RECORDS

NEW
RELEASE

1506

BLUE MOON

A challenging two-step by:
Stan and Betty Andrews —
Kansas City, Mo.

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A delightful easy level waltz
by: Joe and June Chapman
— Dallas, Tex.



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- #1504.— IRISHMAN'S DREAM & I'M CONFESSIN'
- #1503.— RAGTIME TWO-STEP & MARGIE'S MIXER
- #1502.— TRUE LOVE & TANGO MELOSO
- #1501.— FANTANGO & COSMOPOLITAN RHUMBA
- #640.— HERNANDO'S HIDEAWAY
- #632.— TALKIN' CHA CHA

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LEE & RITA KENNY
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- 25-28 Side, behind, side, pivot; side, behind, open, touch; vine apart, 2, 3, touch; vine together, 2, 3, touch; (woman roll in)
 29-32 Turn two-step; turn two-step; twirl, -, 2, -; 3, -, 4, -;

ME AND MY GAL

by Maizie and Lloyd Poole
 Wiesbaden, Germany

Record: Grenn No. 14048.

Position: Open with forearms touching.

Footwork: Opposite. Directions for M.

Introduction

Meas

- 1-4 Wait 2 Meas; Away, touch, together, touch; away, touch, together, touch;

Dance

- 1-4 FWD two-step, FWD two-step; run, 2, 3, brush; FWD two-step, FWD two-step; run, 2, 3 (turn), tch;

- 5-8 Side, close, side (turn to face), -; side, close, side, touch; back away, 2, 3, brush; together, 2, 3 (turn), tch (to open);

- 9-16 Repeat action of Meas 1-8 end in OPEN pos facing LOD;

- 17-20 Side, behind, side, brush; side, behind, side, brush; turn away two-step, away two-step; tog, -, 2, -;

- 21-24 Side, behind, side, brush; side, behind, side, brush, brush; walk, -, 2, (W twirl) -; walk, -, walk, -;

- 25-28 FWD two-step, FWD two-step; away, tch, together, tch; FWD two-step, FWD two-step; away, tch, tog, tch;

- 29-32 Run, 2, 3, brush; run, 2, 3, brush; roll, -, 2, -; 3, -, 4, -;

Ending:

On last time thru, face ptr on 3rd step of ROLL, and, on both feet, CHUG away from each other on last count.

S-111

"ITCHIN' FOR MY BABY"

called by
 HARRIS STOKARD

S-112

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called by
 NORMA DUDNEY

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singing call
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NEW RELEASES

Belco

B-105 Flip/Instr.

I'M LOOKING HIGH AND
 LOW FOR MY BABY

Caller Ken Golden

Music by Belco Rhythm Boys

B-106 Flip/Instr.

IDA

Caller Jerry Adkins

NEW RELEASES

KALOX

K-1023 Flip/Instr.

SHE'S GONE

Caller Billy Lewis

K-1024 Flip/Instr.

SWEET POPPA

Caller Harper Smith

Music by Rhythm Outlaws

K-1025 Flip/Instr.

I DON'T MIND

Caller C. O. Guest

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GRENN 13007

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ISLAND CHAIN/ARCHING DANCERS
Workshop Square Dances With Calls
by Lloyd Litman

Lloyd Litman, author of the current book, "Instant Hash," does a nice job calling. The music is excellent. Choreography features the new Swing Thru basic and other assorted high level figures. Price: \$1.95.

JEWEL 106

BEVERLY HILLBILLIES

Instrumental Square Dance/Calls by
Louis Calhoun

Louis Calhoun calls what may be the hit of the year for 1963. The instrumental, calling, and arrangement are excellent. Already this release is setting sales records. Be sure you buy it. Your dancers will enjoy dancing this peppy, different square.

JEWEL 107

FOOT OF THE BED

Instrumental Square Dance/Calls by
Louis Calhoun

Another excellent Jewel recording. This one is a new version of an old standard. George McHan's Quintet makes some "music with the real square dance beat" that you'll like if you can handle it.

JEWEL 108

LOOSE TALK

Instrumental Square Dance/Calls by
Jewel O'Brien

An up-dated version of another old



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standard. Jewel O'Brien does an excellent job calling to the music of the George McHan Quintet. This one is worth the money.

KALOX 1026

SHE'S GONE

Instrumental Square Dance/Calls by Billy Lewis

A well-played and well-called recording. The Rhythm Outlaws provide excellent music and Billy Lewis does a nice job calling. The dance is the usual assortment of basics, including a Wrong Way Thar.

MacGREGOR 970

RAISE A RUKUS

Instrumental Square Dance/Calls by Bill Ball

Real "hand-clappin', stand 'em in the aisles" music played by Frank Messina and The Mavericks. The boys in the band sing the chorus of this old traditional tune, which will probably throw some callers until they get used to it. The calling is great and the music tremendous. Buy this one.

MacGREGOR 971

WILDFIRE

Instrumental Square Dance/Calls by Don Stewart

Don Stewart does a nice job calling to excellent MacGregor music. An easy to intermediate dance your club will enjoy. Don's calling continues to improve.

MacGREGOR 972

GOOD OLD DAYS

Instrumental Square Dance/Calls by Chuck Raley

Rhythmic music, good calling by Chuck, and an easy dance combine to make a record your dancers will enjoy. All of MacGregor's releases are top-notch again this month.

MacGREGOR 973

MY GAL

Instrumental Square Dance/Calls by Fenton "Jonesy" Jones

A new version of "Somebody Stole My Gal," capably called by the old master "Jonesy". Choreography features a Cast Off 3/4. Music is excellent.

MacGREGOR 974

WALL TO WALL LOVE

**Instrumental Square Dance/Calls by
Bob Van Antwerp**

Most callers will be able to handle this one with no trouble at all. It's an excellent dance with excellent music. Bob Van Antwerp does his usual great job of calling an easy square.

OLD TIMER 8189

LITTLE BROWN GAL

**Instrumental Square Dance/Calls by
Wayne West**

A different musical sound is featured on this Old Timer release. It's a Hawaiian-type number well-called by Wayne West. Use this record at your next dance to add some Hawaiian atmosphere.

OLD TIMER 7005

TRAVELIN ON

**Instrumental Square Dance/Calls by
Keith Able**

The instrumental features a guitar lead. Keith Able does an acceptable job of calling this record. The dance is easy and should present no problems for club dancers.

TOP 25054

WONDERFUL AND GRAND

**Instrumental Square Dance/Calls by
Dub Perry**

Excellent Top music and good calling. The dance movement flows from one sequence to another without stopping so the dancers seldom get back home before starting the next figure. Once the dancers get the idea, they'll enjoy this dance.

TOP 25055

GEYSER BASIN/GREEN GODDESS

Hoedowns Played by Russal's Men

More top hoedowns played in the modern style with no melody line or traditional phrasing of the music. These are designed for use with present day hash choreography. Russal's Men do an excellent job playing both sides.



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NEWS

● **CANADA** — Lee Helsel, Sacramento, Calif. caller, will be featured at the 12th Annual Spring Jamboree sponsored by the Square Dance Federation of Manitoba (Eastern Division) on Saturday, April 20, in the Notre Dame Auditorium, Winnipeg, Man., Canada. — *C. J. Dempster*

● **TEXAS** — West Texas dancers will swing to the calls of Harper Smith and Marshall Flippo at the West Texas Square Dance Festival on April 5-6 at the Municipal Coliseum, Lubbock, Tex. Ann and Pete Peterman will instruct rounds.

—*Alvin L. Ryan*

● **ARIZONA** — April 5-7 are the dates of the Valley Of the Sun Square Dance Festival which will be held at

the High School in Tempe, Ariz. There will be three days and two nights of fun including a breakfast, fashion show, workshops, exhibitions, buffet, and after dance. For information on housing write to: Darel Roberts, 2429 N. 37th Pl., Phoenix, Ariz.
—*Phyllis Krafft*

● **IOWA** — Harold Bausch, popular Keeno recording star, will be featured at the Official Night Owl Dance in Fort Dodge, Iowa on April 20. Guest callers are also scheduled to take part in the program. On May 25, Harold will conduct an afternoon workshop at the State Festival in Douglas, Wyo. —*Mrs. Harold Bausch*

● **TEXAS** — During Fiesta Week in San Antonio, Texas the Friendly Folks are sponsoring square dancing at the Grand Court, Wonderland Shopping Center. From April 22 through April 25 local callers will be featured. Plan to dance while in San Antonio.
—*Joan Ebel*

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● **NEW YORK** — The Callers Club of Long Island, N.Y. will have an afternoon callers clinic featuring Ed Gilmore on Sunday, April 28. This group sponsors a dance on the fourth Sunday of every month. Visitors are welcome at all of these dances. For information contact: David Blauston, 5611 - 30th Ave., Woodside 77, N.Y.

● **KANSAS** — The Southwest Kansas Square Dance Festival will be held April 5-6 in the Dodge City Municipal Auditorium. Johnny LeClair, Riverton, Wyo. caller, will M.C. the event. Sponsors are the Southwest Kansas Callers Association and the Dodge City Recreation Commission in cooperation with the square and round dance clubs in the area.

—Les Houser

● **CANADA**—The Wagon Wheelers Spring Hoedown on April 19 in Regina, Sask., Canada will feature Lee Helsel. Dancing will be in the Boyle Gym at Campion College.

—H. F. Armstrong



● **NORTH CAROLINA** — Fontana Village folks are getting ready for the 20th Consecutive Swap Shop. This famous square dance festival will be held April 27-May 5. The theme this year, "The Roaring '20s," is illustrated by two of Fontana's square dance couples, Marie and Clay Hopwood and Ruth and Bob Elliott (see photo) in appropriate costume with an old model Ford. Plan now to attend this major event in the Southeast. Write to: Robert L. Sloan, Recreation Director, Fontana Village, Fontana, N.C.

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All Flips with Calls by Lloyd Springer

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● **OHIO** — Janie and Paul Moore's Family Squares Club was featured in the January 27, 1963 Sunday Magazine section of The Columbus Dispatch. A color photo of the group square dancing, several inside photos, and a well-written story combined to make an excellent feature that should help a great deal to promote square dancing

COVER TALK

Planning the trip is half the fun. Start now to plan your Summer Dance Vacation by writing to the Vacations listed in this **AMERICAN SQUARES** for free literature. Dance when you vacation this summer.

in the Columbus area. What is your newspaper doing to publicize square dancing?

● **CONNECTICUT** — The Connecticut Square Dance Callers and Teachers Association have elected the following officers for 1963: President — Bob Merunka, Vice-President —

Dave Hass, Secretary — Lew Mathers, and Treasurer — John Helm.

—Frank Minnehan

● **OHIO** — The Spring Festival of the East Central Ohio Federation of Square Dance Clubs was held in Zanesville, Ohio on Sunday, March 31.

—Ed Michl

● **MINNESOTA** — The Tasca Twirlers Square Dance Festival was held on March 31 at Grand Rapids, Minn. Lynn Voigt was the M.C. and various callers took part in the program.

● **TENNESSEE** — Square dance at the edge of the Great Smoky Mountains when millions of dogwoods are in bloom at the Dodwood Arts Festival, April 19-20, in Knoxville, Tenn. Es and Joe Turner and Joe Lewis are the featured personalities. The Knoxville Square Dance Association and the City of Knoxville, Bureau of Recreation sponsor this yearly event. Contact: Mae and Newt, Box 10002, Knoxville, Tenn. for details.

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● **ILLINOIS** — Popular Illinois caller John Hendron from Kankakee is on the move to Boston, Mass. Dancers in the Midwest have enjoyed John's calling throughout the area. Now New England dancers will have an opportunity to dance to his calls. Look for John when he calls in your city.

● **NEW JERSEY** — The Wayne Square Dancers, Wayne, N.J., have elected the following officers: President—Jeanette and Carl Yedinack, Vice-President—Vira and Vince Bubeniec, Treasurer — Violet and Hanley Clapp, Secretary—Hilda Kurrle and Bill Groth. Dance with this club to the calls of Don Kean at the Alps Road School on the second and fourth Saturdays of every month. Square dancers visiting the North Jersey area are invited.

—Mrs. Vincent Bubeniec

Address News to: News Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago 46, Illinois.

DANCE VACATION GUIDEPOST

(Continued from Page 15)

July 21-28: Golden, Colorado. 16th Annual Rocky Mountain Square Dance Camp. Contact: Paul J. Kermiet, Route 3, Golden, Colo.

July 28-Aug. 2: Pacific Grove, California. Sets In Order Summer Square Dance Institute. Contact: Sets In Order, 462 North Robertson Boulevard, Los Angeles 48, Calif.

July 28-Aug. 2: Novi, Michigan. 3rd Annual Family Square Dance Vacation. Contact: Greenbush Inn, % Mrs. Pat Crupi, 23790 Maude Lea Circle, Novi, Mich.

July 28-Aug. 4: Golden, Colorado. 16th Annual Rocky Mountain Square Dance Camp. Contact: Paul J. Kermiet, Route 3, Golden, Colo.

Aug. 3-11: Golden, Colorado. 16th



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Annual Rocky Mountain Square Dance Camp. Contact: Paul J. Kermiet, Route 3, Golden, Colo.

Aug. 4-11: Buzzards Bay, Massachusetts. Recorder Player Week. Contact: Country Dance Society, 55 Christopher Street, New York 14, N.Y.

Aug. 11-16: Novi, Michigan. 3rd Annual Family Square Dance Vacation. Contact: Greenbush Inn, % Mrs. Pat Crupi, 23790 Maude Lea Circle, Novi, Mich.

Aug. 11-16: West Point, New York. Funstitute. Contact: Al Brundage Vacations, 11 Dover Road, Westport, Conn.

Aug. 11-17: Clayton, Georgia. Blue Ridge Square Dance Camps. Contact: Cross Trail Square Dance Center, 4150 S.W. 70th Court, Miami 55, Fla.

Aug. 11-18: Golden, Colorado. 7th Annual Junior Square Dance Camp. Contact: Paul J. Kermiet, Route 3, Golden, Colo.

Aug. 11-18: Buzzards Bay, Massachusetts. 35th Season Pinewoods Camp. Contact: Country Dance Society, 55 Christopher Street, New York 14, N.Y.

Aug. 14-19: Glenwood Springs, Colorado. Ed Gilmore Callers College. Contact: Ed Gilmore, 818 San Gabriel Place, San Diego 9, Calif.

Aug. 18-23: Colorado Springs, Colorado. The Lloyd Shaw Dance Institute. Contact: Mrs. Lloyd Shaw, 1527 Winfield Avenue, Colorado Springs, Colo.

Aug. 18-23: Muskoka, Ontario, Canada. 7th Annual Sash-Shayer Pow Wow. Contact: Angus McMorran, 1463 Grace Street, Ottawa 8, Ont., Canada.

Aug. 18-24: Clayton, Georgia. Blue Ridge Square Dance Camps. Contact: Cross Trail Square Dance Center, 4150 S.W. 70th Court, Miami 55, Fla.

Aug. 18-25: Buzzards Bay, Massachusetts. 35th Season Pinewoods Camp. Contact: Country Dance Society, 55 Christopher Street, New York 14, N.Y.

Aug. 22-25: Niles, Michigan. Institute. Contact: Les Gotcher, 409

South Winton Avenue, La Puente, Calif.

Aug. 25-30: Novi, Michigan. 3rd Annual Family Square Dance Vacation. Contact: Greenbush Inn, % Mrs. Pat Crupi, 23790 Maude Lea Circle, Novi, Mich.

Aug. 25-Sept. 1: Buzzards Bay Massachusetts. Folk Music Week. Contact: Country Dance Society, 55 Christopher Street, New York 14, N.Y.

Aug. 30-Sept. 1: Sarnia, Canada. Blue Water Holiday. Contact: Guildwood Inn, Sarnia, Canada.

Aug. 30-Sept. 2: Pittsfield, Massachusetts. Labor Day Week-End. Contact: Al Brundage Vacations, 11 Dover Road, Westport, Conn.

Aug. 30-Sept. 2: Waveland, Indiana. The Shades 7th Annual Square and Round Dance Week-End. Contact: Max Forsyth, 3201 East Tulip Drive, Indianapolis, Ind.

Aug. 30-Sept. 2: Wheeling, West Virginia. Oglebay Institute-Folk and Square Dance Camps. Contact: Mrs. Elizabeth S. Faris. Camp Russel, Oglebay Park, Wheeling, W. Va.

Sept. 12-15: Ft. Monroe, Virginia. Institute. Contact: Les Gotcher, 409 South Winton Avenue, La Puente, Calif.

Sept. 16-22: Jekyll Island, Georgia. Jekyll Holiday for Square Dancers. Contact: E. S. Wagner, 1009 Kerr Drive, Aiken, S.C.

Sept. 11-28: Rhinelander, Wisconsin. Fease's Lodge Vacation. Contact: Les Gotcher, 409 South Winton Avenue, La Puente, Calif.

Oct. 18-20: Jug End Barn, Massachusetts. Berkshire Week-End. Contact: Ad Brundage Vacations, 11 Dover Road, Westport, Conn.

Nov. 17-23: Miami Beach, Florida. Crown Hotel Vacation. Contact: Les Gotcher, 409 South Winton Avenue, La Puente, Calif.

Nov. 24-30: Miami Beach, Florida. Crown Hotel Vacation. Contact: Les Gotcher, 409 South Winton Avenue, La Puente, Calif.

Nov 28-Dec. 1: Atlantic City, New Jersey. Thanksgiving Week-End. Contact: Al Brundage Vacations, 11 Dover Road, Westport, Conn.

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Newton, Iowa

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